

HOBBY WRITING IS PROFITABLE, by Joseph Charles Salak

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OCT 10 1947

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# *The* AUTHOR & JOURNALIST

OCTOBER, 1947

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## THE OLD PRODUCTION LINE

By Frederic Nelson Litten

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# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

WHEN I read the Alger-like story of David A. Smart, president of Esquire, Inc., publisher of *Esquire*, *Coronet*, and *Apparel Arts*, I recalled the term New Englanders had for a child who was bright, quick, eager to learn and to do things. It was *smart*. Surely back in Mr. Smart's ancestry there must have been some man so *smart* that the name became fastened on him.

Without benefit of shorthand, David Smart, then 19, got himself a job as stenographer on the *Chicago Tribune*. He simply took the words out of his boss's mouth—and put better ones down on paper.

A little later he moved up to the Classified department where he became so good he was "kicked upstairs" to a regular job at less than one-third what he had been making selling ads. He walked out.

It was from selling posters after World War I, in which as an artilleryman he won a citation for bravery, that he conceived the idea of a trade magazine in the men's apparel field—*Apparel Arts*. Then came *Esquire*. But Smart didn't like the first issue: he wasn't satisfied even though the success of the issue made the overall success of the magazine assured. To suit him, it had to be *better*, and *better*, and *better*. It might satisfy the readers, but it had to satisfy Smart . . . and, it is said, it is *ten times as easy to satisfy the public as it is to please him*.

But today, that *Esquire* which David Smart didn't like at first is by far the outstanding magazine of its kind in the world. Its appeal is to male readers of above average intelligence, but in no sense pedantic. Its aim is to entertain more than to educate, yet the field of male appeal is wide, with consequent variety in the subject matter of articles and stories. First requirement for fiction is that it be a *good story*. It may be highly humorous, dramatic, emotional, long or short.

Every month about 10 general articles are used, covering a wide range of subjects with appeal to men, and several sports articles (which should be prepared from three to five months in advance of publication date). Only an occasional witty or strongly emotional verse is used. Pictorial features are done on assignment.

What type of material is most scarce? Frederick Birmingham, managing editor, answered this: Humor of the sophisticated *Esquire* variety.

Editorial offices are at 366 Madison Ave., New York.

Fred Litten of the School of Journalism, Northwestern University, writer of many short stories and books, and a favorite *A. & J.* contributor, will please his many friends with his article "The Old Production Line."

A reader takes us to task for not properly differentiating in our articles between poetry and verse. She probably has just cause, for verse and poetry are

loosely used. Still some verse is such excellent poetry, and some poetry such terrible verse that I often wonder who knows where verse ends and poetry begins. It is verse with no apology that Dick Hayman writes about in "Weighing Light Verse." Recently his collected light verse was published under the title "Quixotic Quips and Quatrains." He has appeared in *Country Gentleman*, *Judge*, *New York Journal-American*, *Pack O' Fun*, *Peek*, *Personal Romances*, *Ranch Romances* and other publications. Under another name, he publishes "short stories, articles, and (note the word) poetry." This is the first time we have had the market for light verse segregated.

Marco A. Almazan ("Write South, Young Man, But Do It Well") was born in Mexico City but came to this country at an early age, starting school in Brooklyn. In 1929 his family returned to Mexico, where Marco entered a British school continuing the study and practice of the English language. He obtained his Bachelor of Law and Social Sciences degree at National University of Mexico, and continued the study of Law at the Faculty of Jurisprudence in Mexico City. But writing had a stronger call than law. Now he lives in "this charming Southern city of New Orleans" where he serves as Latin American editor for *South*, The Magazine of Travel to the South, and free-lances.

There's variety in this issue! Joseph C. Salak writes on the profit he has found in hobby writing. Since we accepted the article he has reported numerous sales of hobby articles to *Profitable Hobbies*, *Tip Top Salesman*, *Challenge*, "Wake of the News" department of the *Chicago Tribune*. . . . Grace G. Fisher ("Script Was Written By—") happily married mother of "a fine son and lovely just-out-of-high-school daughter," is enjoying a Fellowship in radio awarded her at the University of Chicago. She has had "seven exciting years in radio," but still slips in occasional fillers, children's stories, and even verse. Her home is in Grand Rapids, Michigan. Her chief hobby is people. She loves *folks!* . . . "Money in Little Experiences" by Lee Jackson, and "Should We Copy Bible Writers?" by Montgomery Mulford complete our effort for the month to have something special for each type of reader.

Verse so often gets crowded out! But this month we have four rhymed bits to bring a smile to your face. We're preening our feathers a bit. Two of the contributors—Pratt and Dewhurst—are *Saturday Evening Post* names.

A trade journal editor-friend of long standing wrote me recently, "It seems as if every veteran, male and female, has developed a flair for writing, as we are receiving far more material than ever before. Most of these writers know nothing about the field and little about business paper writing. Some of the manuscripts are almost impossible."

I forgot to tell you somewhat back that the *A. & J.* had again worked with the Hadley School of Correspondence for the Blind in issuing a market list in Braille. This time the January verse market list was covered. It was a pleasure to bear the expense of un-

(Continued on Page 22)

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# THIS IS ONE KIND OF LETTER WE SEND...

Mr. Alan Ritzer Anderson,  
P.O. 1,  
Edinboro, Pa.

Dear Alan:

More business.

I presume you've received the check for THE CORPSE IN THE KINE SHAFT, which we sold to THE SATURDAY EVENING POST. Now, I'm glad to report that we've been putting in some more work on your last POST job, THE LITTLE FRENCH LADY'S SCALP, and checks will be along shortly (a) for radio rights, over ABC, (b) for Scandinavian rights for the yarn's appearance in UBERLADST HJEMMET, and (c) for Australian rights, for appearance in AUSTRALIAN CONSOLIDATED PRESS.

We're now checking Portugal and some others.

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Mr. Gilbert C. Close  
15339 Paymalth Ave.,  
Gardena, Calif.

Dear Mr. Close:

We're always happy when we can establish a speed record. Your first submission through this agency, PROCESS ENGINEERING, arrived this morning and went at once to AIR TRAILS. I am happy to report its sale, and check will be along soon. The check, by the way, will show a fifty dollar increase over your previous top rate.

SM-nk

Mr. W.L. Wallace,  
814 American Ave.,  
Long Beach, 2, Calif.

Dear Mr. Wallace:

You may recall writing to me a short time ago about your ambition to make your first sale.

I'm now happy to report that you may consider that ambition fulfilled. The short story you sent along has sold to ELKS for \$400, and will appear under the title of DANGER, HIGH EXPLOSIVES. A short note about you will run in their AUTHORS.

SCOTT MEREDITH

Literary Agency

1650 Broadway  
New York 19, N.Y.  
Mr. W.W. Korte,  
P.O. 2,  
Metropolis, Ill.

Dear Mr. Korte:

It gives me pleasure to report that the rewrite we asked you to do on THE WHISPER OF THE LEAVES is right up to specifications. As we suspected, this takes the story out of the pulp class and we've sold it to THE TORONTO STAR WEEKLY for \$300. Our check is attached.

Sincerely,

Scott Meredith  
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## This, frankly, is another...

Dear Mr.

It might be best to give you the bad news all in one piece. Your script, THE BURNING REMBER, misses the mark and is unsalable.

To offset the bluntness of that statement a little, let me say that I think your first sale isn't far off. This is an opinion upon which my readers and I agree. But there's another thing upon which we also agree: unless you learn something about proper plotting, you'll go on "trying to sell" for the rest of your life.

The job before us then, is to show you where your plotting falls short, and what you've got to do about it. I'll get right down to specific facts.

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If you're not receiving enough of the first kind, or need the second to put you in shape to earn the first, let's see some of your material.

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### Terms:

**Professionals:** If you have sold \$500 worth of fiction or articles to national magazines, or one book to a major publisher, within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and all other foreign sales.

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The Author & Journalist



# THE AUTHOR & JOURNALIST

October, 1947

## THE OLD PRODUCTION LINE

. . . By FREDERIC NELSON LITTEN

PRODUCTION is a headache!

The author who made that statement wasn't telling me! In 1931 I turned out (perhaps ground out is a better word) about two stories a week. Seventy-four of them sold, so I did pretty well financially, but the headache was practically permanent.

What to write about? Where to tap the vein of story ore? Painful thoughts these, and the greater the production the more often they recur. Also comes this happy little query: will the vein be lost altogether—and when? These are strictly professional nightmares, but the Number One Problem for every author, professional or amateur, is—*what to write about*.

Of course there are individuals whose life experience has been unique, and has thus provided them with story stuff. Joseph Conrad knew the sea as only a sailor knows it, and much of his writing came out of experience. Jack London capitalized on the typically American career of hobo.

But the work and play of a majority of us has little color. Ninety-nine percent (I will not guarantee this figure) of living is routine, and even though it may be pleasant routine, makes dull reading. If you keep a diary you know how few are the significant events recorded. Daily the alarm clock rings, then follows rising, bathing, dressing, breakfast, the journey to office or factory, etc., etc. Rather monotonous, most of it, and the best of it hardly worth a story.

Sometimes on the ride to work in street car or suburban coach you look about you and realize life's dull pattern. Your seat-mate, absorbed in the *Tribune's* cross-word puzzle; the gum-chewing, vacuous-faced girl across the aisle; the simple old guy in the black overcoat now turning green who sits with folded hands and looks dreamily out the window—the Little People these, plodding the dreary treadmill of life—as you are, yourself. Not a story in a carload of these Little People.

It is recommended that the author read "Nobody to Write About" by Sinclair Lewis, which appeared in *Cosmopolitan* magazine, June 1942. Or take an imaginative look into the minds of these fellow passengers. The puzzle fan, engaged in his trivia, is perhaps escaping from dark fear—the insurance

premium overdue, a wife sick unto death. That girl—her face is blank, but through her mind may be running high ambitions which will one day bring such fame that her features will be known to half the world. And the oldster gazing out the window—his dream too may be realized; perhaps it is a gift to science that will lighten the burden of all people.

The point is that story sources are largely *in the author*. His imaginative creativeness and an awareness of the life about him constitute the fountain head.

One author may find a story in the fact that mercury solidifies at minus thirty degrees Fahrenheit; another lets his imagination have free rein, developing fantastic ideas such as produced "Alice in Wonderland." Or a story may derive from sensory impressions in no way related. In short, the germinal idea of the story springs from stimuli innumerable and obscure.

Vincent Starrett, noted author and commentator, says (*Chicago Sunday Tribune*, April 4, 1943): "You are out strolling on Sunday afternoon. At precisely five o'clock you see an elderly gentleman in spats cross Delaware Place at the Drive, carrying a rubber plant in his arms. You are haunted by the spectacle, and some weeks later you remember that your mother always was afraid of turtles. Suddenly you read that an old bachelor friend of yours in Philadelphia is going to marry a girl you never heard of; and there's your novel all ready to be written. All you have to do is write it."

The above is hyperbole, but truth underlies the exaggeration. An awareness of everything around him, an evaluation of each event or scene or person or printed word as to its fictional worth, is essential to the creative process. The germinal idea has been called the egg from which the story hatches. But a closer simile would be to liken it to the original protoplasmic cell which, joined to other cells, develops life.

"Murder will out" is a cold truism, and the following germinal idea based upon it, "a gangster escapes the law only to find that his own conscience is inescapable," has little more fictional value. But "Silk" Machek, hatchet-man whose boast after the gang murder of Abie Durkin, 'the cops can't put the

finger on me,' will be remembered, today appeared at Town Hall Station, pale and shaken, with a fantastic story—the ghost of Abie was tailing him——" this has at least the vestigial appurtenances of a story.

Surprisingly few beginning authors are able to recognize germinal ideas of validity when these present themselves. A still smaller number are willing to toil over the idea and examine, select, and reject the corollary ideas needed for the full-bodied story. A vast majority of young authors aver that they "simply can't plot." As a matter of fact, they are simply too indolent. I have read thousands of manuscripts, the work of amateurs, which record an episode, or sketch a character. Such writing is not difficult; anyone with a facility for words can write a piece on "Our Landress, Mandy," or "A Moonlight Ride Down The Drainage Canal." But to assemble ideas into a story calls for concentrated thought and a sustained effort which too often the amateur will not give to the work.

In the selection of a germinal idea the author should constantly keep in mind that the *emotional effect* is the yardstick by which readers will measure the story. As talent develops, it will become increasingly apparent that certain stimuli may be counted on to produce this effect. These "tricks of the trade" were first brought to notice by Edgar Allen Poe in his essay on the short story. Various of the literati have attempted to refute Poe's theories, usually arguing that he was perpetrating a hoax on the gullible. But many contemporary authors agree with the methods and attitudes set forth in the "Philosophy of Composition," so it is probable that these ideas will stand.

The emotional effect is really an outgrowth of the germinal idea, and much thought should be given to the validity and significance of the emotion. A boy running down the wintry path, skates under arm, heading for the town pond, brings nostalgic memories. This is an emotional effect, though weak, and might be the germinal idea basing a story. But too often the planning process halts with this first stirring of the emotions. The boy running down the path stimulates the writing urge—the author recalls his own childhood, and writes an ice-skating adventure which includes falling through the ice, the struggle, the rescue, and the return to the warm fireside.

This, of course, is a narrative—the continuous account of a series of events. Little emotional effect, if any, is produced. The reason—highly important for the author to note—is that the action (falling through the ice) is *not character action*. The author may argue that the struggle which follows is action born of character, but self-preservation is almost instinctive and will not of itself develop emotional sympathy for the story-actor who exhibits it. Nor will the courage displayed by the rescuer stir the reader strongly, unless it is qualified.

A rescue at the risk of the rescuer's life is qualified courage. If the rescued is one who, in the past, has been an enemy to the rescuer, the emotional effect is still stronger. In both these instances the act of the rescuer is born of character; also it is human behavior which moves the reader—produces an emotional effect. If the tale of the rescue is well told, the reader may share the experience with the rescuer, be caught up in the illusion of reality.

However, the foregoing rescue story is too slight, too "ordinary" to hold the reader of any sophistication. Not only because the germinal idea is thin and ordinary (uninteresting), but because so little contemplative thought was taken in its development.

The beginning author clings stubbornly to a germinal idea because "it really happened, you know"; or "a man just like my character used to live next door." The test of fact-in-fiction is not whether it "really happened," but "is it convincing to the reader, and (as stated) interesting?" To attempt to transplant "real" persons into a world of fancy may be disastrous. Usually fiction characters are composites; created by the author out of his memories of many individuals whom he has met in real life; a trait from this one, a characteristic from that one, and so on.

The sources of germinal ideas are at all times present. A news item—a pain in the esophagus—a magazine published during the War Between the States—*cafe brulet*—your mother-in-law—poetry, good and bad—mummies in museums—happenings in the office—and so on, *ad infinitum*—all or any of these may be story stuff. The point is to be able to recognize these story ideas, and to be able to draw upon memory or research for other ideas which, in combination with the first "author stimulus," will build a story.

The principal sources of the germinal idea are the Author's Life Experience, Field Work, The Printed Word, and The Arts.

The Author's Life Experience is generally considered most important. Biographies of the immortals of literature do not always support this theory; Byron Poe, Stevenson—many more—produced masterpieces when too young to have experienced what they wrote. Some of these story experiences were never a part of their lives; Stevenson, for example, committed no murders, yet "Markheim," psychological study of a murderer, is among his best work.

The conclusion: The author must possess an intuitive understanding of human beings, of the underlying motivations of behavior. Psychology—instinctive, perhaps—is a major element in the creative writing process. His life *does* provide the best materials for the author, yet he can write acceptable fiction out of research.

Field Work refers to the author's conscious and directional search for story stuff. The necessity for an awareness of all daily experiences has been mentioned in the preceding paragraphs; even so the idea tank will eventually run dry and must be replenished, unless experiences are sought out.

A seasoned author is often sent to a locale which his editor believes will yield timely and significant fiction. In the late summer of 1937 a magazine sent me to Alaska to get material for a series of aviation



"Junior is so terribly destructive. I just know he will grow up to be an editor."

stories. The trip lasted into the beginning of winter, when I flew out from Fairbanks I was forced down by storm at Whitehorse, crossed over White's Pass in a blizzard, and after boarding a steamer at Skagway, was fog-bound for five days. The ship was crowded; the long passenger list included prospectors and miners, salmon cannery men, sourdoughs and tenderfeet. We were all one happy family, and an old lady occupying a main deck stateroom often called a greeting from her window as I passed on my daily constitutional. The purser impresarioed a dance which I attended. I found my little old lady dressed in black silk, seated on a davenport at the foot of the grand staircase, and asked her to try a waltz.

She laughed. "Sorry I can't oblige," she said, and drew back her skirt. She had only stumps of feet; they ended at the instep as though cut off by an axe. After a while she told me her story, part of which is here reproduced as set down on my card notebook.

Alaska

Mrs. \_\_\_\_\_ of \_\_\_\_\_ her story. 5 winters ago started on trek to visit friend up canyon 12 miles. The wind bad, darkness overtook her in canyon. "Bug" (a candle in a bucket) would not stay lighted; to one side of trail was a 500 ft. drop-off. Mrs. \_\_\_\_\_ at last decided to "sleep out," and finding a sheltered spot, lay down. She wore heavy fur "parky," caribou-furred six, mukluks, and 2 sets of underwear. But temp. fell to 45° below that night, her mukluks were laced too tight over instep, also her feet were sweating. When husband found her in A.M. both feet were frozen ice hard. Didn't tell him, but said she was oke.

This is a sample of more than 300 cards brought back from the Alaskan trip, all crammed with story stuff. In the year that followed my return I sold 18 short stories and a book ("Pilot of the North Country," Dodd, Mead, N.Y.), concerned with Alaskan aviation. A second book ("Air Trails North," Dodd, Mead, N.Y.), was published the following year, also a serial and 12 short stories. . . . To date a total of approximately 350,000 words has been written and sold out of the Alaskan trip. This is illustrative of the value of field work.

The Printed Word is a highly important source for almost all who do creative writing. The artistic author prefers a search of his own soul for ideas, but life is on tap in the newspaper, in the magazine story, either fiction or fact, in the technical or class journal, in contemporary or classic novels. Text or reference books, theater programs, advertising material of all sorts, political pamphlets, letters business and social, bills and invoices, telephone directories, and many other documents — are all possible story sources.

This question will occur to the author: what section of the newspaper is most likely to furnish story ideas? The answer will depend on the individual, but no part of the paper should go unread; even the advertising columns may carry stimuli. The "agony" column always provokes speculation on my part:

"Eddie, Come home. All is forgiven.  
Mabel."

The "medical advice" column recently carried this news item, which might be the germinal idea for an Army Intelligence story; a message written on an operative's underarm or leg:

## TO BE POSTED FOR READY REFERENCE

By S. H. Dewhurst

Be brilliant, be clever,  
Be able to sever

The meat from the gristle —  
Write stories exciting,  
Intriguing, delighting,

So gay that they whistle;

Write articles moving,

Beyond all improving

In facts and appeal;

Write verses that sing

With a lyrical swing,

Both touching and real;

Write all that you know

With all of the "go"

That you possess —

And if you keep trying,

There's no denying

You may find success!

### Allergic Phenomenon

P.O. writes: I can mark my skin with my fingers and high welts will raise up and stay there for 20 minutes or more. My name or anything written can be read easily. What causes this?

### Reply

This is a well known phenomenon — dermatographia (skin writing). The slight irritation liberates a chemical to which the cuticle makes a hive-like response.

The straight news story which follows was the basis of an air adventure yarn.

### U. S. WEATHER STATIONS

#### DOT ARCTIC WASTES

Teams of 4 Do Work Vital to Air Forces

By Frank Sturdy

(Chicago Tribune Press Service)

Edmonton, Alta., Oct. 26. — Spotted along the Air Transport Command's Alaskan division, from the American border to Nome, are lonely wilderness outposts forming the nerve ends of a weather forecasting system, coping with the wild storms and freakish air currents of the North Pacific and the Polar regions.

The importance of newspaper headlines or other captions should be noted. An intriguing or significant phrase; or even a single word, may spring free the beginning of a plot and suggest a title for your story.

The Arts (alternate arts, music, sculpture, painting, drama) provide an indisputable stimulus in the evolution of a story. The author will often gain inspiration through the aural sense as he listens, relaxed, to classical (or popular) music; or through the visual as he looks upon truly great paintings. He can no longer share a role with Bernhardt or Sir Henry Irving — they are not replaced by the actors of today — but both cinema and stage, on occasion, achieve dramatic art and may strike the spark that kindles the creative flame.

The final word in this matter of capturing fictional ideas has been used in the preceding paragraph. *Relax* is the word — a story cannot be "pressured" into being. But awareness, sensitivity, must be cultivated. The tide of life is flowing all around you. Recognize this and convert its power into moving stories.

# WEIGHING LIGHT VERSE

... By DICK HAYMAN

LEAF through the back pages of almost any popular magazine and you'll find tucked in somewhere at least one short verse with some clever, humorous twist. These fillers add zest to the publications and, at the same time, take up any unused space that pops up when the magazine dummy is being made.

Where do the writers get their ideas for these pleasing-to-read verses? The field of inspiration actually reaches as far as the horizon. But the chief trick is in training your mind to catch onto an idea and twist it into its humorous aspect. There is a light side to almost everything. The secret is in developing your mind's eye to focus what goes on around you into the light of humor.

Perhaps the simplest way to begin is to start looking around at your fellow creatures. Think of the silly, but common, things that your neighbors do, or that some fellow-workers persist in doing; or try to remember the annoying habits that members of your family insist on clinging to. Turn the matter over in your mind and try to evaluate it with a twinge of your funny bone. Or, better still, think of some of your own weaknesses and foibles—those things your friends are always kidding you about. Then take your pencil and funnel those thoughts into a smooth flowing quatrain with a punch ending. Make the second and fourth lines rhyme, and if the first and third lines rhyme too, fine—but that's not absolutely necessary. The idea is: get down on paper a situation that your market's readers will recognize, and in your verse give the situation a twist that will make those readers' lips twist upward in appreciative smiles.

The human-foibles subject is "meat" for almost any market. If it has family appeal, try the family magazines: *This Week*, or *Liberty*, or *Country Gentleman*, for instance. If the verse turns out to have a more sophisticated handling, *The New Yorker* or *Esquire* may be your market, although the latter accepts very little verse.

Another never-ending source around which to build your light verse is news incidents. The daily newspapers are full of seeds of inspiration. Many radio news broadcasts contain germs of humor which set the old "bean" into action, and before you know it you're hunting for a word to rhyme with "divorce" or "door." A friend of mine who recently sold a short poem to one of the largest metropolitan daily papers for a pleasant sum found her source of inspiration in the world-record-breaking flight of a well-publicized airplane. The poem was not exactly a light-verse piece, but the point is that there's nothing too small or too large to escape being the core of your piece of writing. The ludicrous actions of some celebrity, the newest craze in fashion, the latest popular hit tune, or some such popular object in the public eye can well serve your purpose as a subject for humorous versifying.

Newspaper poetry columns are especially good markets for news-inspired verse. The New York *Herald-Tribune*, *Times* and *Journal-American* purchase such items, and their rates of payment vary in that order. (The *Herald-Tribune* pays top rates for poetry in the newspaper field.) Some weekly magazines buy newsworthy verse, also. *The New Yorker* will buy such material if it is well-handled and suited to its particular type of audience.

One market for light verse which offers a good many outlets demands verse dealing with the human emotions, particularly the leader of them all: love. Handled in a glib manner and given a surprise ending, the love-topic has endless possibilities. Its ramifications are many: marriage, honeymoons, children, divorce, quarrels, making-up, courting, etc. This includes the entire wide field of boy-girl relationships, on which the humor magazines (*Judge*, *Humor*, *Pack O'Fun*, etc.) thrive. The light love verses are sought by the pulp love magazines, the slick women's publications and some general interest periodicals. Chances for placement along this line are increasingly good when the romance angle can be tied in with a holiday, such as Valentine's Day, or a season, such as spring, when "a young man's fancy turns. . ."

And then there is the whole year's selection of holidays and seasons to inspire your flight on light-winged Pegasus. *This Week*, *Saturday Evening Post*, *Collier's*, *Ladies' Home Journal* and many others are ready markets for short verses that poke fun at a current holiday, the weather, or a season that's about to begin. And these top-notch markets pay well for the four and eight-line pieces!

Besides these general topics mentioned there are the professions, politics, sports, games, customs, hobbies, and on and on. The important thing is to begin with the familiar and end up with a bolt of wit.

Light verse, or *vers de société* as the sophisticates would have it, does not demand as rigid an adherence to form as lyrical poetry. Often, if you scan a humorous verse in print, you'll find that its meter is off in some lines; or the number of feet in the various lines do not make a standard pattern. Editors frequently overlook mechanics in favor of the snappy wording and trick ending, especially if the writer is known to the readers. But until a light-verse writer is well established, it's best to follow the policy of sticking to balanced forms. Good practice is in turning out quatrains at first, as condensation of an idea into four lines is valuable. I have found it good training to take old adages and re-word them so that they say the same thing with a sharp twist of truth.

One factor that must not be overlooked is the title. Often the title *makes* or *breaks* a verse. The light versifier has little space in which to sell his audience, so every word counts. A title should be snappy and catchy—if at all possible, it should throw a humorous light on the verse, make it a pun or a play on some current phrase, or make up a startlingly new word for the occasion. Another trick-of-the-trade is having paper and pencil available all of the time. Get into the habit of carrying a small pocket notebook and a short pencil. Then when you have some spare moments—while sitting in a waiting room until your turn is due, riding on the bus or trolley, half-listening to the radio—utilize them by jotting down whatever clever ideas come to you, work away over them, get them ready to be whipped into salable verses. Remember, these are the important things: a clever title, the familiar said in a new voice, with as few words as possible, and an ending with a punch-line.

This game of light-verse writing is just that: a game! Oh, it's work all right; but it's a lot of fun, too. It sharpens your sense of humor, putting what is



often needlessly serious into a humorous light. It points up your conversation and helps into a humorous light. It points up your conversation and helps you inject relieving humor into your prose writing. It ties your name to pleasant experience in the public mind. And it should bring in those extra little checks which come in so handily at the end of the month.

Following is a selected list of markets for light verse—keep it and study it carefully before you submit each verse.

#### PAYING MARKETS FOR LIGHT VERSE

(D—Daily) ((W—Weekly) (M—Monthly) (Q—Quarterly)

- All Story Love*, 205 E. 42nd St., New York 17. (M) Uses 8 to 20 lines of romantic variety.
- American Legion Magazine*, (Parting Shots Dept.), 1 Park Ave., New York. (M) Business man audience.
- Argosy*, 205 E. 42nd St., New York 17. (M) Occasional short verse for masculine audience.
- Army Laughs*, 1790 Broadway, New York 19. (M) Military life and boy-girl slant.
- Author & Journalist*, 1837 Champa St., Denver 2. (M) Slant to writers of all types. Uses limited amount.
- Broadway Magazine*, 7612 35th Ave., Jackson Heights, N. Y. (M) Metropolitan verse with local color.
- Canadian Home Journal*, 73 Richmond St., W., Toronto 1, Ont. Canada. (M) Homey material.
- Capper's Farmer* (Homespun Fun Dept.), Topeka, Kansas (M) Farming and homemaking subjects, under eight lines.
- Christian Science Monitor* (Daily Features Page), 1 Norway St., Boston 15, Mass. (D) General interest.
- Complete Love*, 23 47th St., New York 19. (Bi-M) Verse of romantic nature, up to 20 lines.
- Country Gentleman* (Chaff Dept.), Independence Square, Philadelphia, 5. (M) Homey and seasonal slant. 4 to 8 lines.
- Collier's*, 250 Park Ave., New York 17. (W) 4 to 8 lines.
- DAC News*, Detroit Athletic Club, Detroit, Mich. Satirical nature.
- Farm Journal*, Washington Square, Philadelphia (M) Quatrains preferred in this market. Generally overstocked.
- Good Housekeeping*, 57th St. at 8th Ave., New York. (M) Short general interest.
- Gourmet*, Hotel Plaza, New York 19. Verse must have food angle.
- Grit* (Tale Lights Dept.), Williamsport, Pa. (W) Short, homey type.
- Hence*, 68 W. Washington St., Chicago 2. (M) Veteran slant.
- Holland's*, Dallas 2, Texas. (M) Short material with Southern flavor.
- Household*, Topeka, Kansas (M) Homelife and seasonal humor.
- Humor*, 113 West 57th St., New York. (Bi-M) Overstocked now.
- Jewelry* (Facets Dept.), 381 4th Ave., New York 16. (M) Should be slanted to jewelers with wedding-engagement angle.
- Judge*, 111 S. 15th St., Philadelphia 2. (M) Love and timely type.
- King Features* (Humor Dept.), 235 E. 45th St., New York 17. General interest for daily humor page.
- Kirkeby Hotels Magazine*, 65 W. 54th St., New York. Sophisticated variety.

*Ladies' Home Journal*, Independence Square, Philadelphia 5. (M) Nature, family and timely types of verse.

*Liberty*, 37 W. 57th St., New York 19. (Bi-M) Short and timely.

*Love Book Magazine*, 205 E. 42nd St., New York 17. (M) 4 to 16 lines of romantic nature.

*Love Fiction*, 23 W. 47th St., New York 19. (Bi-M) Up to 20 lines.

*Love Novels*, 205 E. 42nd St., New York 17. (M) Short, romantic.

*Minx*, Winter Bros. Press Ltd., 14 Bennett's Hill, Birmingham 2, England (M) Verse for feminine audience.

*Montrealer*, Room 205, 1075 Beaver Hall Hill, Montreal, Que., Canada. (M) General interest and short.

*My Love*, 22 E. 82nd St., New York 28. (Bi-M) Short, romantic.

*National Home Monthly*, Bannatyne & Dagmar Sts., Winnipeg, Man., Canada. (M) Homey type of material.

*New Love*, 205 E. 42nd St., New York 17. (M) Short, romantic.

*New Yorker*, 25 W. 43rd St., New York. (W) Satirical verse for sophisticated audience.

*New York Herald-Tribune*, 230 W. 41st St., New York 18. (D) Timely and seasonal verse.

*New York Journal-American*, 220 South St., New York. (D) Timely and seasonal verse.

*New York Times*, Times Square, New York. (D) Timely and seasonal verse. Also uses some verse in weekly Sunday Magazine section.

*Northwest Life*, 821 Masonic Bldg., Minneapolis 2, Minn. (M) Outdoors slant.

*1000 Jokes*, 149 Madison Ave., New York. (M) Short and catchy angle.

*Outdoors Magazine*, 136 Federal St., Boston 19, Mass. (M) Prefers a sporting angle or out-door slant.

*Pack O'Fun*, 205 E. 42nd St., New York 17. (Q) Boy-girl angle.

*Pathfinder* (Smiles Dept.), 1323 M St., N.W., Washington 5, D.C. 4 to 8 lines of general interest.

*Peek*, 295 Madison Ave., New York 17. (M) Boy-girl material here.

*Personal Romances*, 295 Madison Ave., New York 17. (M) 4 to 8 lines on romantic subjects.

*Progressive Farmer* (Pickens Dept.), Raleigh, North Carolina (M) Slant for a homey, farm audience.

*Promenade*, 40 E. 49th St., New York 17. (M) Metropolitan angle.

*Radio Mirror* (Between the Bookends Dept.), 205 E. 42nd St., New York 17. (M) Short, general interest.

*Ranch Romances*, 515 Madison Ave., New York 22. (Bi-M) Western and romantic angles.

*Rangeland Romances*, 205 E. 42nd St., New York 17. Love-western.

*Rendezvous*, 595 Beatty St., Vancouver, B.C., Canada. Lively and timely.

*Romance*, 205 E. 42nd St., New York 17. (M) Up to 20 lines.

*Rotarian* (Stripped Gears Dept.), 35 E. Wacker Dr., Chicago. (M) Appeal should be to business man.

*Saturday Evening Post*, Independence Square, Philadelphia 5. (W) General interest, topical and seasonal.

*She*, 150 Nassau St., New York 7. (M) Appeal to feminine audience.

*Sir*, 103 Park Ave., New York 17. (M) Masculine angle here.

*Stag*, Winter Bros. Press Ltd., 14 Bennett's Hill, (Continued on Page 24)

# WRITE SOUTH, YOUNG MAN .... BUT DO IT WELL!

... By MARCO A. ALMAZAN



Marco A. Almazan

UPON learning I was Latin American, the lady graced me with her best how-interesting smile.

"Oh, you must tell me all about those wonderful countries," she gushed. "They are so romantic! Bull-fights, and fiestas, and siestas . . . Serenades under the tropical moon . . . Dashing *caballeros* fighting over the love of dark-eyed, high-combed *señoritas* wearing red carnations in their glossy black hair . . . So exciting! I just love all that!"

In the face of such enthusiasm, I hated to be a wet blanket.

"I am very sorry to disappoint you," I said, trying to be polite, "but *all that* is no more, and in most cases has never been. Latin America, I am afraid, is completely different from the picture you have in mind."

"Well, perhaps so," she answered rather coldly, regarding me with a half annoyed, half incredulous look. "But you can be sure I didn't get the picture I have in mind from thin air. Only a few days ago I read a very interesting article in such-and-such a magazine, and at home I have two or three books on the subject. I may not have been in Latin America myself, but I certainly have read a good deal about it."

That, I thought, was the trouble. *She had read about it.*

It took all my Latin suavity to regain her good graces, but eventually she yielded to listen to my side of the story. And as on so many previous occasions, it was hard to undo in one evening the work of self-appointed authorities on Latin America, and to convince my young interlocutor that the greatest part of what they had written and she had read, existed only in their imaginations. She acted surprised, for example, when learning that only a few of the southern countries allow bull-fights, and that nine out of ten Latin Americans have never attended one. (This, of course, I mentioned after emphatically denying that *all* Latin Americans were or had been bull-fighters, as she seemed inclined to believe.)

Then came the disappointment of telling her that a great many of our *fiestas*—among the upper and middle classes—are private affairs where people drink highballs and dance to the records of Harry James, while among the lower classes beer and juke boxes prevail. The worst blow of all, however, came when she learned that the only thing modern *caballeros* fight over, is a place in crowded streetcars, using their elbows with admirable effects.

Perhaps it was unkind of me to shatter her dream, but I figured it would have been even more unkind to leave her with such an erroneous impression of two thirds of our continent. Besides, it was not all her fault. The greatest part of the blame really belonged to someone else.

This someone else is a peculiar sort of writer who resorts to Latin America when he is out of themes or

when he wants to add "color" to his yarns. I call him the recipe-writer. What is easier, come to think of it, than to set a story on some distant tropical land, spice it with three or four revolutions, add a collection of long sideburned, fiercely mustachioed characters, sweeten it with a dark, slim girl named Maria, sprinkle it with the few Spanish words you remember from your high-school days, stir it up, and send it to an editor? Why, it's easier than baking a cake!

Yes, I must admit, but beware of the resulting mental indigestion of several thousand readers!

As a reader and as Latin American editor for a travel magazine dealing with the countries south of the Rio Grande, many times I have come across this recipe-type of writer and his variations. (There are variations! Take for example the one who writes travel articles after glancing at Junior's geography book or the one who spends three days in Havana—in an American hotel—and comes back to write a sociological study on Cuba and neighboring islands.)

As a reader, I often laugh, I am sometimes irked, and usually deplore that so much nonsense is written on the Latin American countries, their people, and their customs. As editor, it is my duty to read, criticize, sometimes accept, but more often reject, dozens of manuscripts on the subject. Why is it, I often ask myself, that no one would dare to write an article on atomic energy without having solid scientific foundation, or doing painstaking research on the matter, nor to write a story on cattle-raising without at least taking a good look at a cow, and yet so many decide to write about Latin America without having the faintest idea of what its twenty countries and their inhabitants are?

It might be carelessness, contempt or just plain ignorance. But in all cases the effects are disastrous. The average North American reader, in his traditional good faith, has a tendency to believe everything he reads. Therefore, in the particular case of Latin American matters, this writers' carelessness, contempt or ignorance, when added to the readers' good faith, has resulted in a gross misconception of the countries to the south, a misconception which in no few cases has afterward led to bigotry and prejudice of the worst kind.

It is important, however, that two points are made perfectly clear before proceeding any further:

First, we Latin Americans do not resent in the least being written about, and what has been so far stated does not imply we would like to be left alone and that no North American writer should attempt to write about us, our customs, and our countries. Quite the contrary. We are eager to be the subject of articles, stories and books, to be read by millions of North Americans, provided the writers give an honest, accurate description of what we really are. As a matter of fact, now more than ever we Latin Americans want conscientious North Americans to write about us, as we believe it is time to destroy the mistaken ideas and concepts which have prevailed for over a hundred years. Latin America is earnestly desirous to be written about, in the hope North Ameri-

can writers will deal with her in all fairness. Nor does this mean we are afraid of or do not welcome healthy criticism. Far from it. We simply ask for more professional honesty and maturity, and less Hollywoodesque stuff.

Second, not all North American writers and their works dealing with Latin America fall into the picture given above. Some of the best writings on Latin America, its people, folklore, resources, history and institutions, have come from North American pens. In our countries we sincerely admire and respect names such as T. Lynn Smith, John A. Crow, Bailey W. Diffie or Carleton Beals, whose excellent works on the southern countries stand out like beacons amid the dark medley of fiesta-siesta scribbles. So much so, that in many instances their books and articles are used by Latin American professors, historians, writers and students for consultation and reference. (Some of their books have even become text matter in Latin American universities.)

Therefore, it should be concluded that the North American writer, especially the beginner, ought to be encouraged to write more and more about Latin America, and at the same time he should be advised to be extremely careful not to fall into the errors and mistakes we have described. He will, thereby, avoid joining the despicable ranks of recipe-writers, who in many instances become mere truth-butchers and jingo-builders.

Now more than ever the peoples of the world are in need of more knowledge of each other to attain better understanding, particularly in this Western Hemisphere of ours which has come to be the hope of mankind. So, why shouldn't the writers, especially the young ones, be the ones to acquaint the different peoples among themselves, and thus to lay the foundations on which to build that permanent peace structure which diplomacy and endless conferences do not seem able to achieve?

Because to be a good neighbor, it is necessary to *know* your neighbor first. And how can we be good neighbors if we do not know each other, or what is worse, if we have a completely mistaken idea of what the other is . . . just because some writer decided to "add color" to his yarns?

Latin America offers the honest writer a wealth of material, whatever be his field. Marvelous scenery, striking contrasts, fascinating history, colorful customs, a diversity of races, cultures and civilizations. . . . All this and much more is awaiting the sincere and truthful North American writer who is willing to see it, study it, describe it *as it really is*, in an intelligent, adult manner.

So, why not forget the obsolete themes of bandits and revolutions, serenades and Hollywood-conceived fiestas, and go down there with an open mind and a comprehensive heart to see everything with your own eyes, and then come back to write about it . . . to our mutual advantage?

Nowadays it is rather easy to go to Latin America—communications are plentiful and every day become less expensive. In most countries life is not as expensive as in the United States. People are warm and hospitable, and welcome the outsider who has a genuine interest in their things. And besides, your editors are looking for authentic material on the lands below the border.

It really isn't difficult for the average writer to visit the place he wants to write about, to live among the people from whom he wants to draw his characters, and to feel atmosphere he is trying to convey to his readers.



And by doing so, by going down there and writing honestly and intelligently on what you see—not what you have heard or imagined—you will avoid being a recipe-writer, you will do a service to your countrymen by giving them correct information, and to your neighbors by depicting them as they really are . . . and in the long run you will sell your wares more readily, as most editors do not believe in fairy tales any more.

□ □ □

*The St. Louis Resident Theatre*, 9005 Sherland, St. Louis 14, is interested in considering a limited number of good one-act and full-length plays for tryout and production. No payment is made, but complete report on production, problems arising and their solution, will be sent to the author. The theatre publishes *Prologue* each month, and can use a small number of short articles, 500 to 1000 words, on all phases of the arts, theatre, dance, music, painting, sculpture, and architecture. No payment can be made at the present time except in subscriptions and extra copies, according to Miss Billie Satterfield, who handles the public relations.

□ □ □

## I TRY THEM AND THEY TRY ME

By William W. Pratt

Awkward thumbs and trial and error  
 Make each typing chore a terror,  
 For there's slight creative bliss  
 Filling sheets by hit and miss.  
 When a page emerges neatly  
 I swell up with pride, and sweetly  
 Call my neighbors, every one,  
 To observe the job I've done.  
 But when readers send them back  
 Marked by staple, clip and tack  
 (Which I think should not be lawful)  
 What I say is something awful.  
 Sometimes editors are very  
 Bad for my vocabulary.

# HOBBY WRITING IS PROFITABLE

By JOSEPH CHARLES SALAK

MY hobby—writing about other peoples' hobbies—has resulted in more than a dozen acceptance checks in less than five months. Moreover, it has increased my collection of experiences, has broadened my contacts with the world, and has made life more meaningful to me. I have learned a lot about many things. I have met some remarkable characters, and made many friends. A brand-new segment of American life has been opened to me.

As there are as many collectors as there are things to collect the field is endless and inexhaustible. And the baffling question "Why does one collect what he does?" furnishes the writer with something to dig his fictional teeth into.

My hobby writing started in the fall of 1946 when I attended an exhibition of silk-screen printed Christmas cards. After talking to the attractive young lady who created the cards as her hobby I was inspired to write "Christmas Card Careerist" which appeared in the December issue of *Profitable Hobbies* and thus launched me in my hobby.

Since then everything I look at, everyone I talk to, and everything I read seems to have possibilities. *Profitable Hobbies*, *Challenge*, *The Instructor*, *Seventeen*, *Veteran's News*, *The Exchange*, *Hobbyists Collectors*, *Everyday Hobbies* and many others have accepted my hobby stories.

I find myself busy as any politician before election day, rushing around to exhibits, conventions, fashion shows and auction sales in search of fresh contacts. Hobbyists are everywhere and once you introduce yourself as a writer of hobby articles you enter as a privileged character into their colorful realm.

The postman brings me plenty of surprises with every mail, but the best so far, in my opinion, is the correspondence from a young lady in Massachusetts who collects unusual names. She letters each name by hand in a large note-book, water-colors it, and records detailed information as to its origin, introduction, use and meaning. When she first wrote and asked me if I had ever been to Chaugogagogmanchaugogchaubunagungamaug, I thought it was a gag. But her explanation revealed just how exciting her hobby could be. That 40-letter word, she informed me, is the full name of a lovely lake at Webster, Mass. Local folks call it Lake Chaubunagungamaug for short. It is an Indian word and when translated means "You fish on your side, I fish on my side, nobody fish in middle."

Christmas cards, postcards, envelopes, pencils, shells, pipe-cleaners, pot holders, bird houses, match covers, coins, stamps, rabbits, dolls, books, monogrammed napkins, are just a few of the subjects on which I have had articles published.

Photos are important in selling hobby articles. Here, too, an amateur or hobby photographer can work with you. Human-interest pictures are the best, especially those which show people, not just the object. A characteristic pose shows the subject with his hobby. Never have your subject looking at the camera. Get interesting backgrounds. The picture should help to tell the story. Each photo should bear captions, identifying all people and give such other per-

tinent information as will be helpful. Glossy prints 8x10 inches are preferred.

One of the questions I have been asked many times is, where do you find hobbyists to write about?

My contention is that material is everywhere. For instance, I picked up my evening newspaper. A careful reading of the news items revealed two live sources for future articles. The Museum of Modern Art in New York was featuring a display of paintings, none less than six feet in length. Scale constituted the theme of the exhibit and added the necessary novelty. Here was the foundation for a feature on art and its collectors. Research would add still more material.

The other news item reported a First Folio of Shakespeare's plays sold to a collector at the Parke-Bernet Galleries in New York for \$5500 and a Second Folio for \$2750. At the same sale Eliot's Indian Bible went for \$4500 to a Detroit collector. This is said to be the first complete Bible printed in America and contains both the Old and the New Testament. So, I had two jobs made to order. All that remained was to write to the Museum and the Galleries, introduce myself, explain my ambitions,

(Continued on Page 16)



Wife: "I never knew a hobby could be so exciting until Oliver became an amateur plumber."



# “SCRIPT WAS WRITTEN BY—”

By GRACE G. FISHER



Grace G. Fisher

WHEN the announcer reads the “credits” in his “closer,” the blank in that line can be filled with *your name!* He might even say: “The Little Foxes,” prize-winning radio play written by *your name* has been awarded the \$10,000 prize in the Dr. Pagan Contest.” . . . Boy, oh, boy!

Writing for radio is unlike writing for either the printed page or the stage. To all intents and purposes you are writing for an audience of *blind persons*. Every word you write must be considered in light of the fact that your listeners can *see* neither word, facial expression, nor physical action. All emotion, action, and thought—all characterization in your story—must reach your audience through the channel of hearing. The script-writer has *only one tool—sound*. But, the technique with which that tool is handled either makes the story *live*, or it “dies a-borin’” for your listeners.

Script-writers must focus their thoughts and slant their stories so vividly to *sound*, that the ear of the listener will project the scene on the silver screen of his mind. I said “sound is your only tool.” . . . silence is its golden helper. Carefully considered pauses are vital.

Radio language is English in its house-slippers, because it is an intimate thing. It comes right into your room and talks to you alone. Because it does, radio English is warm and friendly. Because it *is* friendly, it is colloquial, not book or classroom English—unless what is written is definitely aimed at being “professorial.” But, though colloquial and friendly, radio language should never sink to the cheap, coarse or impertinent.

Let’s plan a radio script—say, a 15-minute show, which means that we’ll have 14 to 14½ minutes on the air for the story itself. The announcer has to get us on and off the air, giving “credits” and identifying our station.

1. First, we fix upon the general theme of our script. (It may be comedy, tragedy, highbrow, interview, woman’s club, quiz, court room, race track, train, locker room . . . variety unlimited.)

2. Decide on the type of characters who will best impersonate your story and the number. (Usually a small cast makes a stronger play than a large one.)

3. Work out an attention-getter as an opener . . . it is the “hook” that catches your listener’s attention or curiosity.

4. Break the story down into logical give-and-take conversation between your characters. (You may find you’ll need to add to, or subtract from, your cast as you develop your plot.)

5. Watch for voice contrast in your lay-out . . . this makes for interest and listener grasp. (His identification of each speaker.)

6. Keep your actors in character. (Mrs. Slowbody, slow; Mr. Speed, fast; Miss Flutterbye’s reaction always light and scatter-brained; and Oliver Oddity’s mannerisms tied strictly to him.)

7. Vary the tempo of action, for interest.

8. Leave something to the listener’s imagination. Indicate various actions by casual remarks. Much description is usually undesirable, as it entails bringing in a narrator. (However, like all rules, this, too, is made to be broken! Often a story would be a series of unrelated fragments unless a narrator came in to tie the parts together, in which case, the plot revolves around this narrator, more or less.) Bob’s dull voice and tardy answers will show his disinterest; the rattle of the newspaper or the click of the winding fishing reel, or like, easily reproduced sound effects, indicate action, etc.

9. Keep sound effects few and simple . . . made preferably by the actors, as many studios aren’t equipped for much in this way. They do have transcriptions and recordings of standard sounds, but their use entails considerable rehearsal and the engineers are busy men. If the sound is not rehearsed (and sometimes, if it *is*!) tardy, or too early a presentation can ruin a good show.

10. Climax.

a. Surprise ending (O. Henry type).

b. Mystery or problem ending (The Lady or the Tiger type).

c. Joke, quip or epigram.

d. “They lived happily ever after” (which includes all summation types, high or low . . . giving a sense of completion, rest, satisfaction mentally, spiritually or emotionally.)

According to the number of your characters, the length of the conversational sentences, your pauses, your musical bridges, etc., your 15-minute radio script may run from 9 to 14 pages, with 11 about average. This includes the announcer’s opener and closer.

Radio script has a definite format, which is the outgrowth of reading convenience and directions to the engineer at the control board. And, by the way, the engineer is the unsung hero of all radio programs. Make his work easier by having your script set up with clear and definite instructions for his part of the show. . . . And, if you have a program aired, be sure to thank him for his cooperation.

The format for script has a fairly standard pattern, evolved by experience, as I said. It is usually this: On standard size typewriting paper of firm quality, so that it handles well, but not so hard-finished that it rattles, type in the upper part of your sheet as follows:

GEORGE B. QUICK,  
27 Writer’s Alley,  
Hungry Hill, N.Y.,  
Ph. 123456.

(If this script is being aired . . . in this space type Station call letters, date, hour.)

## THE TITLE OF YOUR PLAY

Number of actors:

Cast of Characters

- 1.
- 2.
- 3.
- 4.

(If you have a theme song and you want it to

precede the announcer's opener, coming faintly under his introduction, to be faded or cut at end, indicate it to the engineer in this way:

THEME: "GLOWWORM" TRANS. NO. 7602 . . . FILTER IN . . . UP 20 SECONDS . . . UNDER

ANCR: Leaving good margin and double spacing for easy reading, write the announcer's part. When that is completed, you may want to (1) cut the theme abruptly (2) fade it out gradually, (3) blend it into MOOD music or the first speaker's voice. . . . So, your directions to the engineer would be:

C. T. THEME (or) FADE THEME (or) SEGUE THEME INTO "TALES OF HOFFMAN" (or) SEGUE TO THE WORDS . . . "AND SO HE WALKED IN," naming the logical spot where the music could die out. The term "segue" means to blend into . . . and can be music to music, music to voice, voice to voice. It is a merging of sounds to set a mood or the tempo of action. Segue is pronounced *seg-uay*.

Now then, we have the show on the air and the announcer off. As the script grows, remember to keep a good wide margin, all lines in each speech double-spaced and the break from one actor to the next, triple-spaced. This helps each actor pick up his part on the split second. You will have long and short names . . . use surnames and abbreviate the long ones so that the margin is not distractingly ragged.

If sound effects are used, keep them to the minimum. Music can be used in many cases to indicate sound and set mood. You do not need a wind machine to tell your listeners that a gale is blowing . . . that here is a waterfall . . . there go marching feet. Our great symphonies are full of passages that will indicate the sounds you're after. Let them segue in, up and out where the sound is needed to help tell the story. These are called musical bridges and also can indicate lapse of time as well as change of scene.

It may well be that, in playing the records and transcriptions over, you'll find the passage you want is way over in the middle of the "platter." Very well, just where the music suits your need, as the disc goes round, mark the beginning and the end of the chosen passage with a red crayon. Then, indicate on your script that the engineer is to play that passage.

Where sound effects are used they are indicated thus:

SOUND OF DOOR OPENING

Jones: Oh, there's Tillie!

SOUND, DOOR CLOSING. (This can come while Jones speaks and would be written):

SOUND OF DOOR OPENING . . . (UNDER JONES SPEECH) SOUND OF DOOR CLOSING.

You have noticed the little row of dots used here and there in this article. That is strictly script-writer's technique. It is called "ellipsis" and is used to help the reader do a good job! It indicates a pause . . . and not necessarily the close of a sentence or the end of a thought, although it can be used in either place. The number of dots signifies the writer's idea of the length of pause valuable to the thought being expressed. Such pauses add emphasis . . . that "golden silence" mentioned earlier. A reader, either because of some physical or nervous condition within himself (and it happens to mike veterans), may become conscious of the microphone, or that red second-hand ticking inexorably along, or so wrapped up in his words that he starts to speed . . . detracting from the thought. So-o, we insert these ellipses to remind



"He wrote an article on how to approach an editor, and now he's afraid to take it in."

him to take a breath or pause to add strength to the story, or to change his inflection for the same reason. . . . And, as a corollary to the rule of making reading simpler for the actor and clearer to the listener . . . *keep your sentences fairly short.*

Some words in a script are capitalized for emphasis; others are underscored so that the reader may *dramatize* them a little. A dash, or series of dashes, may indicate a break in thought or the omission of a word whose "room is better than its company." A device that I've found helpful with children actors and, to some extent with adults, as well, is to write overlapping (chorus) speeches, single space. Readers are accustomed to double space, and, finding themselves confronted with single spacing, are reminded that two or more are supposed to speak at once. As:

BOBBIE: Hey, Mom, gimme the first lickin's o' the dish?

BETTY: No SIR! . . . I said "Dibs," first!

BILL: We'll . . . cry eye! . . . Where do I get in on this?

You note I "stagger" these lines. . . . That, too, is a private device, making for a more natural reading, as usually, two persons do not react instantly to the same stimulus. . . . However, you *will* note that these are *nearly* simultaneous.

Your public library will have books to help you. There are books of top-flight plays compiled from those given on the Columbia Workshop. "Thirteen By Corwin" is fine . . . better than his last one. There are books on radio writing and technique. Go to the card index and dig up some titles and browse through the books. Some will be worth taking home to study.

There are volumes left unsaid, but this will serve to give an idea of the groundwork of radio script-writing.

And when you hear those *lovely* words, "Script written by . . ." and the name in that space is *yours*, all the pains and tears and the midnight oil will be as nothing . . . you are a *script writer* . . . your play was produced . . . you have *arrived*!

□ □ □

## INSPIRATION vs. DESPERATION

By FRANCES VENNING

Should poets wait, like seers, till words of fire  
Trace metric patterns for the pliant ones,  
Or should they force the phrases they desire  
Like trainers, quelling beasts with pointed guns?

I cannot wait—and I've no magic crystal—  
So pardon me, while I re-load my pistol!

*The Author & Journalist*

# BIG MONEY IN LITTLE EXPERIENCES

By LEE JACKSON

THERE'S money in second-hand experiences! For example, while I was serving with the Army Air Forces at Scott Field, Illinois, a friend of mine told me a story about his brother.

It seems that the brother, an overseas returnee with the Navy, had reenlisted and was taking a refresher course in boot training at Chicago's Great Lakes Naval Training Station.

One of the phases in the course was swimming.

The instructor, a stateside seaman, asked the returnee, before he took the test, if he could swim. The brother said he could.

Following instructions, he jumped awkwardly into the water and dog-paddled to the other side of the pool. Dripping wet, he emerged only to find the instructor scowling down at him.

"I thought you said you could swim," he growled. "Call it what you like," the panting sailor shrugged, "but that's what kept me afloat when the Hornet went down!"

I thought it was funny, and so did the *Saturday Evening Post*—a hundred dollars worth!

Writing for the filler markets, ones that are wide-open, lucrative, and comparatively easy, has been an in-between habit of mine for several years. Long before the army looked twice at me, fillers had become tempting as an easy way to pick up checks between long stretches at the typewriter.

And fillers, like short story markets, vary in type. There are, generally, three classifications—the fact-fillers, the how-to fillers, and the experience fillers. The latter impressed me most. Much more interesting to write, these fillers provide much better payment for a lot less effort.

A few weeks ago I was following up a lead on a newspaper story at the East St. Louis stockyards when I heard two cattle-shippers talking shop. They were dressed to indicate that they were from the "old school."

"Why, back in '39 I used to drive 45,000 head of cattle up from Oklahoma every year," one drawled.

His companion scoffed. "Thet ain't nothin'," he spat. "Just last year I drove over 60,000 head in from Kansas City."

A checker standing nearby turned to the two and remarked, "I guess that just about makes you the two biggest bull shippers in the state."

That was two weeks ago—tonight that quip is somewhere in New York, or being set for a magazine . . . and it can pay off anywhere from five to one hundred dollars.

As crowded as the writing field may be, magazines still continue to beg for such material. They cry for it because their customers demand it. To prove the point, what is the first thing you read when you pick up a copy of the *Reader's Digest*?

Most writers have never lived lives that were exceptional or exciting beyond their own desks or typewriters. And yet things they have seen or overheard have paid off on a large scale . . . just as they can for you.

Of course, after you have your "experience" well in mind, the big job is writing and marketing.

Mechanics are simple. A typewriter is almost a must since few editors will even consider handwritten material, regardless of penmanship or clarity. In the upper left corner goes your name and address. Half-way down the first page, double spaced, you begin your story. No title is necessary.

You can even get by without a choice vocabulary. All you must do is tell the story as if you were relating it to a friend.

The next job is marketing. It is best to choose your market before you begin writing the story. With a magazine established in your mind, you should be able to slant the "experience" to fit the needs of your market.

Some magazines will not return filler manuscripts, although if a stamped, self-addressed envelope is enclosed, nearly all editors will oblige. Thus it is wise always to make a carbon.

Now think back—what was it Uncle George said to Aunt Ellen at dinner Sunday that had everyone at the table howling? Was it funny enough to sell? It takes only fifteen minutes to put it down on paper, and a couple of stamps to find out if it is salable.

Don't wait for Uncle George's quip to come back, however. Search for other interesting items and send them out. Keep a record of what is in the mails, and if an item should come back unsuitable, rewrite and reslant it and send it to another magazine.

Always be sure, incidentally, to address your envelope to the editor of the particular department in the magazine you are soliciting.

The first thing you know you'll have an agenda that will fill the lags between long stories, or even blossom into a full-time writing career. For writing experiences requires a minimum of effort and time—yet, as you will see when the checks come in—it pays a maximum of reward.

Following are several of the best markets for these "second-hand experiences."

*Reader's Digest*, Pleasantville, New York: *Life in These United States*. Pays \$100 flat rate for true, humorous experiences fitting into the American scene. 200 words.

*The Saturday Evening Post*, Independence Square, Philadelphia, Pa. Post-War Anecdotes. Pays flat rate of \$100 for short, true experiences in the war. Under 400 words. Humorous or serious vein.

*Magazine Digest*, 20 Spadina Road, Toronto 4, Ont.: *Young America Pays \$10 for humor expressed by or through the younger generation. Less than 200 words.*

*Blue Book*, 230 Park Ave., New York. My Most Amusing Experience. For men. Pays \$25 flat.

*The Daily News*, 220 E. 42nd St., New York. Bright Sayings. Amusing quips from tots. Pays \$2 for each and uses 14 each week.

*True Romances*, 205 E. 42nd St., New York. How Did You Meet? Good rates for true account of how you trapped your man, or vice versa. Under 500 words.

*Outdoor Life*, 353 4th Ave., New York. Tall stories. Good rates for the best of the eye-raisers about hunting, fishing, etc.

*Parents' Magazine*, 52 Vanderbilt Ave., New York. Real Life Experiences. From 300 to 3000 words on unusual happenings in your life. Good rates.

▲ ▲ ▲

*Young America Reader*, and *Young America Junior Reader*. The Eton Publishing Corporation, 32 E. 57th St., New York 22, two magazines designed as supplementary reading for Grades 1 through 5, will be largely staff-written, but may buy some short fiction and verse at probably 2 to 3 cents a word. Nancy Larrick is editor and Robert Deed, executive editor.

# SHOULD WE COPY BIBLE WRITERS?

. . . By MONTGOMERY MULFORD

"If you want to write more and better manuscripts . . . keep your Bible on your desk," writes Dorothy Banker, in the *Author & Journalist*. She is not the first to suggest this. We all agree upon two things, regarding the Bible: It has beauty of expression; and many authors, even including Shakespeare, borrowed Biblical plots.

But I would like to say a few words regarding this apparently popular subject, to point out two things further: Many writers actually have not learned "brevity" as Biblical students, but upon newspapers; and, believe it or not—and I am not being facetious or smarty or sacrilegious—many Bible phrases are awkward!

I know, because I wrote most of the scripts for *Picture Stories From the Bible*, a series of magazines which then went into bookform. It required approximately two years in leisure time to do this; and I have had *both* the Douay and the King James' versions of the Bible constantly upon my desk.

Of course, if a writer is to author a novel, he has the widest freedom of expression; but if he authors articles, features, he does not have this same latitude. Unless it is in quotes, you will not find (outside a novel), any published sentence in a legitimate magazine or newspaper (unless, perchance it's fiction), such as this Biblical one: "It is an honor for a man to cease from strife." That's well said, we may agree. But it's not the way to write, today!

Now, I do a lot of newspaper feature writing, and I have done a lot of magazine feature writing. So I would like to present a few examples from "my" Bibles to illustrate passages that would not be written in such ways, today.

"By my own self I have sworn . . ." (Douay, Gen., 22:16).

"And the people seeing that Moses delayed to come down from the mount . . ." (Douay, Exodus, 32:1).

"There shall not any man be able to stand before thee all the days of thy life . . ." (Kg. James, Joshua, 1:5).

" . . . when Saul was returned from following the Philistines, that it was told him . . ." (Kg. James, 1. Sam., 24:1).

These are picked at random: Read them again. The good rewrite man, reading the first quote, might omit "own" as redundant. The better rewrite man would omit all first four words, leaving, "I have sworn."

Your results might not be as picturesque as the Bible verbiage; but it will be succinct, readable, understandable, and a situation or idea aptly described in an economy of words. You can rewrite the second quote in a number of ways, and, for modern readers, make it *plainer*. I do not say, please note, more picturesque. I say *plainer*, even *snappier*.

As to the third: Why the word "any"; why not "a" and preceded by "be" which in the quote follows the word, man.

And why "when Saul *was* returned?" Doesn't "returned" describe it alone? Here is an apparent superfluity of words. And *we* are neither writing Biblical literature or picturesque language *a la* Walter Scott.

We're writing to be read. We're writing to put across an idea or a scene. And the more succinct we are, the better we succeed. In that last quote, also, why not omit the "that?" "It was told him," is sufficient!

You may find editorial staffs blue-pencilling copy just like that, whether it's agreed to or not. In your writings you may incorporate Biblical ideas; but as for writing *as* Old Testament authors wrote—it's my thought to "go slowly."

## Hobbywriting Is Profitable

(Continued from Page 12)

request the names and addresses of the collectors and then contact each with a specially prepared questionnaire.

Within walking distance of my home I found fifteen hobbyists. Before interviewing hobbyists I plan in advance the ground I want to cover; I don't hesitate to ask questions; I make my notes immediately after the interview has been concluded and if time permits have the hobbyist check my manuscript for factual accuracy.

A hobby story should be about people who have found new interests, health, etc., in the hobby field. If the hobby has developed into a full-time business the transition from hobby to the business phase should be fully and naturally developed. Every story should be good reading first, instructive afterwards. The narrative style is best, the complete story being simply a series of carefully arranged anecdotes telling how the hobby idea originated, how it was first put into execution. The most popular story length is from 1000 to 2500 words, with an average of 1800. Anything over 500 words has a better selling chance when accompanied by photographs.

Rejection slips, transportation and autographed theatre tickets, and first-night programs are just a

few of the things collectors collect and around which articles can be written. One hobbyist writes that he has started to collect letterheads. Amazing, when one considers that there are 3,650,000 business firms in the United States! He has asked me to "write something" on his hobby. "The publicity will help me with my collection," he confided.

Doll collections are always interesting to write about, for this hobby has reached such a stage that the little lifeless beauties are no longer considered as a mere child's toy but are being manufactured with an eye towards collectors.

The hobby fad has done more to popularize sports, art and handicrafts than all the coldly calculated promotional publicity in the world. Take the current ski fever as an example. Fifteen years ago only a few thousand people were active in this outdoor sport. Today featured as a hobby skiing has over 3,000,000 enthusiasts and the number is growing yearly. Hobbyists riding the Magic Carpet of the 16- and 18-mm home movies have invested more than \$800,000 with the Castle Film corporation alone in 1946. For the same year model aeroplane building has become a big industry with wholesale sales reaching \$50,000,000. All have been introduced and popularized as hobbies.

Writing, like any other kind of work, if forced, can become monotonous. But when it becomes a

(Continued on Page 26)



# LITERARY MARKET TIPS

*American Family Magazine*, 53 W. Jackson Blvd., Chicago 4, coming out with its first issue in November, wants material for a children's page which will be called "Grab Bag for Children." "We'll want all sorts of quizzes, verses, puzzles, and games—anything that would amuse boys and girls from kindergarten age through junior high school," writes Dorothy Reed, Quiz Editor. "Picture puzzles would be especially welcome."

*Northwest*, a Fiction House publication, 670 5th Ave., New York 19, is in the market for fast-moving, action-adventure stories of the Northwest, Alaska, Yukon, Canada, The Arctic, embracing these subjects: timber, fur trapping, gold, silver mining; fishing; whaling; mounted police escapades. Romantic interest is necessary in novels and novelettes. 5000 to 25,000 words. Payment is made on acceptance at 1 cent up. Jack O'Sullivan is editor.

*All-American Football Magazine*, Fiction House, 670 5th Ave., New York 19, a bi-annual, uses short stories, 3000 to 7000 words; novelettes, 10,000 to 16,000; novels, 17,000 to 25,000. Preference is for stories with collegiate background. Gambling should be played down. Girl interest is necessary in novels and novelettes. Jack O'Sullivan is editor. The same requirements hold for *Football Stories* and *Football Action*.

*Partisan Review*, 45 Astor Pl., New York 3, one of the foremost "little" magazines, will become a monthly in January, at which time it will make a marked increase in its rates of payment. Present rate of \$2 a page for prose, \$3 a page for poetry, will be raised to 2½ cents a word for fiction, 50 cents a line for verse, on acceptance. It will continue to use experimental, general off-trail stories up to 5000 words—stories that are noteworthy for their "fine writing." Editors are William Phillips and Philip Rahv; managing editor, Catherine Carver.

*Safeway News*, Stratford Publishing Co., Div. of Safeway Stores, 405 14th St., Oakland, Calif., a monthly edited by Abel F. Lemes, is distributed to some 32,500 Safeway employees in the United States and Canada, plus about 1500 copies to outside sources. Articles and all feature material are prepared by the staff, but photos and art on subjects related to the food industry are welcome. Particularly desired for cover use, either black and white or color, are human interest subjects (of people or pets) and historical themes. Payment is on acceptance at top rates.

*Casual Foot Notes*, 253 S. Park St., Linxweiler Bldg., Decatur, Ill., a free controlled subscription monthly going to retail shoe stores, uses articles of about 500 words on selling, advertising, and merchandising of shoes, with some 15-word fillers on retail shoe stores, and 2-paragraph, 25-word limit, news items. Good 8x10 glossies, showing window displays, interiors, etc., are purchased also. Payment is made on publication at 1 cent a word, \$1.50 for photos. Milton Shapiro is editor.

*Contour Quarterly*, 2252 Telegraph Ave., Berkeley, Calif., uses political, critical, literary articles; essays on society, art, music; experimental, vital short stories, all up to 5000 words; serials only if in form of an article or criticism; preferably blank verse, though some rhymed, any style; experimental photographs; proofs of original paintings. As this is a "Little Magazine," interested specifically in work that points out the social error, it cannot afford to make payment for material at present, except in contributors' copies. Christopher MacLaine is editor.

*National Camera Club Newsletter*, 544 Brandon Place, Cliffside Park 11, N. J., a monthly going to camera clubs, uses articles of 1500 words or less, suggesting activities for camera clubs. Payment is on publication at ½ cent a word. No payment is made for photos. John C. Bobbitt is editor.

Mrs. Lois S. Johnson, editor, *American Junior Red Cross News* and *American Junior Red Cross Journal*, National Headquarters, American Red Cross, Washington 13, D. C., advises that all needs for the Journal have been met for the current year.

*The Open Road for Boys*, 136 Federal St., Boston 10, is in the market for a 4-or 6-part serial of approximately 2000 words an installment. It should deal with typical teen-age boys (and girls), and should have a high school background with a mystery theme. Don Samson is editor.

*International Blue Printer*, 506 S. Wabash Ave., Chicago 5, Ray Good, Jr., editor, uses articles not over 1500 words with photos, if possible, on commercial blue print and photocopy firms. "We do not need general business articles, or news items," says Mr. Good, "and would prefer a writer ask for an introductory letter before writing an interview article; we will be glad to furnish such letters." Rates are 1 cent a word, \$5 for photos, with payment on publication.

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*True Experiences*, 205 E. 42nd St., New York, wants first person short stories, 3000-5000. No book lengths are now being bought. Payment is made at 3 cents a word on acceptance, Ruth L. Baer is editor.

Christian Education Company, Box 31, Highland, Ill., is in the market for material for its three publications, *Little Folks' Story Time*, ages 4 to 8, 450 words; *Children's Hour*, stories up to 1600 words for boys and girls 9 to 14, and *Christian Parent*, 2500 word stories and features for adults. They prefer Bible, Christ, or church-related stories and features with a distinctly Christian motivation. A. J. Bueltman, editor, states "For the children's publications, the writer should use simple language, and consider that the average second grader should be able to read *Story Time* himself; the average fourth grader, *The Children's Hour*. Payment is \$2.50 for 1000 words. Sample copies of the magazine will be sent upon request.

Carlson Wade, Director, Secondary Division, New York Writers' Guild, P. O. Box 143, Times Plaza Station, Brooklyn 17, N. Y., writes that the Secondary Division is now open for membership to all young writers—beginners and professionals—who are interested in all phases of writing and are willing to help. . . . Meetings are held regularly every second and fourth Friday evening and all young writers of both sexes are invited to attend. The only membership requirement is that tentative members be between the ages of 16 and 25. . . . Registered members share in all privileges and services and may work on any project or plan, as well as create something new themselves which will include a newspaper and club magazine. . . . Branches are being formed and anyone in any part of the country as well as the world who is capable of handling important positions should write Mr. Wade with some biographical data, and all those who want to be members should not hesitate in getting in touch with him.

The *Greenwich Village Digest*, 118 E. 127th St., New York 35, had a short life. It has already been permanently discontinued.

*Canadian Sports Digest*, 151½ Richmond St., Toronto, a monthly edited by Philip M. Stone, is a market for non-fiction sports articles, generally of Canadian nature, but United States writers could write on Canadians in United States sports fields, or on subject matter that would be of interest. Profiles, odd sports facts, general sports material, all are sought. No fiction or verse is used. Payment is made on acceptance for publication at 1 or 2 cents a word, according to importance of the material. Supplementary rights are released by arrangement.

*The Colorado Rancher & Farmer*, Chamber of Commerce Bldg., 1736 Champa St., Denver, Colo., a semi-monthly, pays 1 to 2 cents a word on publication for articles of interest to ranch and farm people, handy farm and ranch ideas and pictures, and cartoons with a rural angle. Photographs illustrating specific points in articles are very much desired. Marvin J. Russell is managing editor. Supplementary rights are released to the author.

*The Modern Millwheel*, General Mills, Inc., 400 Second Ave., S. Minneapolis, which reported to us it paid \$5 to \$10 on acceptance for jokes, skits, epigrams, or cartoons, is informing contributors that it is now buying only cartoons.

The Haire Publishing Co., 1170 Broadway, New York 1, publishers of *Crockery & Glass Journal*; *Linens & Domestics*, and various other department store trade journals, makes a request that articles be submitted in duplicate.

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#### SHORT SHORT CONTEST

To encourage beginners and those having a tough time breaking into print, we'll have a monthly contest for short shorts not exceeding 1,200 words. For the present this contest is limited only to subscribers. Fill out subscription blank below and send your entry or entries in right away. First contest closes November 15, 1947. Scripts received after that date will be considered for the following issue. Cash prizes of \$5 for each of the four short shorts accepted are offered. Stamped, self-addressed return envelope must accompany all scripts. This is a chance to gain an audience and break into print. Subscribers can enter as many stories as they wish the year around.

#### OTHER CONTESTS

We will have two departments of interest to all. For each acceptable letter not over 200 words published in SHOP TALK, \$1 will be paid. Writers can air their personal experiences, likes and dislikes or beefs, praises or rubarbs whether they're subscribers or not. Another department paying \$1 for each letter not exceeding 200 words will be MY FIRST SALE. Trials and difficulties putting that first yarn across, its rejections are final sale, if any, revisions or changes requested ere being bought—such copy always makes fascinating reading. We're eager for copy for both departments so get busy—and do sign your full name and address.

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Authentic articles not exceeding 1,200 words are needed from those qualified to produce same. No vague, indefinite ramblings or valueless comment considered. Any and all writing subjects acceptable on any and all writing problems. We have but one slant—point all copy more toward the beginner and so shape it that he'll obtain helpful benefit from same. We're wide open. Payment for the present 1/2c per word on acceptance.

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Trailer Coach Manufacturers Association, Civic Opera Bldg., 20 N. Wacker Drive, Chicago 6, has available enlightening facts about trailer coaches, trailer parks, the trailer coach industry and its growth and development. Writers are urged to send for information.

*Furniture South*, the South's only furniture magazine, High Point, N. C., is now located at the Southern Furniture Exposition Bldg. New editor is Wint Capel.

A subscriber reports that *Yankee*, Dublin, N. H., is not returning manuscripts sent them nor responding to queries in regard to their reception even though return postage was sent.

*Sea Power*, 76 9th Ave., New York, has been suspended by request of the Navy League.

*Cine-Grams*, International Cine Society, 6770 1/2 Hollywood Blvd., Suite 218, Hollywood 28, Calif., which suspended during the war while its entire staff served in the armed forces, resumed publication with the September, 1947, issue. Official organ of the International Cine Society, it uses technical information, ideas and articles on techniques and materials of interest and value to every amateur film-maker, and is a wide-open market for how-to items. Stories of successful non-professional film productions, descriptions of home movie productions, descriptions of home movie-theaters and technical material should come from advanced amateurs. Occasionally a script for home or camera club production is bought from a free-lance. Payment is "at rates generally prevailing in this field," according to L. H. Zehrbach, executive secretary.

*Nuances*, 246 E. 39th St., New York 16, is a new quarterly planned for early publication. It is designed to promote new writers, and, accordingly, will make only a small payment for material. However, only first rights will be retained. Material may be of any length to 10,000 words, may be literary or popular in style. Helen Price is publisher, Rita Cuddihy, associate editor.

Publication of the Airways Traveler Group of magazines (*Flagship Traveler*, *Mainliner Traveler* and *Trans World Traveler*), 444 Madison Ave., New York 22, recently announced, has been temporarily postponed.



"Yes, sir, there it is! That's the filler I wrote! See! There's my name!"

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*Jack Armstrong Adventure Magazine*, a new monthly soon to be brought out by Parent's Institute, 52 Vanderbilt Ave., New York 17, will be in the market for adventure, science, and sports short stories, 2000 to 2500 words, although most of the 48-page magazine will consist of comics featuring the popular General Mills character. Stories should appeal to boys between the ages of 10 and 14. Payment will be on acceptance at 3 cents a word. Kenneth Hall has been named editor.

Cavalcade of America, c/o Batten, Barton, Durstine & Osborn, 383 Madison Ave., New York 17, is again in the market for half-hour programs (usually biographies of outstanding historical and scientific personages) for which \$350 a script and up is paid. Ideas should be submitted first in synopsis form, together with samples of the writer's previous scripts and a signed release. (Releases will be sent on application to John Driscoll, script editor.)

*Playtime*, 825 Dominion Sq. Bldg., Montreal, Canada, should be checked off your Handy Market List. Because of mechanical difficulties, mainly the lack of paper, publication has been indefinitely postponed.

General Features Corporation, 250 Park Ave., New York 17, is not in the market for short stories at present. Features are all of the comic strip, panel and script types, scheduled for long runs. "Our principal interest in top-notch featuring," says William L. Newell, "lies in illustrated features, and features which have had a successful run in a fairly large and well known daily newspaper. The feature may be either daily or Sunday or both."

Allen Glasser, 1645 Grand Concourse, New York 52 offers \$1 for the best "job joke" used each month in the *AMA Staff Bulletin*, which he edits. Humor must deal with business or work.

*The New Colophon*, a revival of *The Colophon*, the book collectors' quarterly, will be published at 66 E. 56th St., New York 22, beginning with the January issue, under the editorial direction of Elmer Adler, John T. Winterich, and Frederick B. Adams, Jr. It will contain articles on first editions, unusual printing, Americana, adventures in collecting—anything of scholarly, literary, and bibliographical interest.

*Sun Refinery News*, House Organ of the Sun Oil Co., Marcus Hook, Pa., a monthly edited by William J. Getty, Jr., buys a few articles on safety, and photos illustrating safety measures. The magazine is distributed free of charge to employees of the Manufacturing department and Marine department of the Sun Oil Company.

*The Beacon*, Ohio Oil Company, 539 South Main St., Findlay, Ohio, a monthly house organ edited by Robert L. Hazlett, is temporarily overstocked on material supplied by its own organization. However, photos black and white, for cover use, are purchased at \$5 to \$10.

## A WEIGHTY MATTER

By Cy Lance

A writer's mail in aggregate  
Shows letters fat have much less weight  
Than letters slim which oft reveal  
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**MOSTLY PERSONAL**  
(Continued from Page 3)

derwriting such a compilation, knowing how many whose physical eyes are closed see and feel the beauty in life which finds expression in verse. The Braille list is placed in the important libraries of the country.

Our little magazine gets around! A subscriber of 20 years standing wrote, "I have read your splendid little journal in London, Paris, on a Swiss mountain top, in Norway, Sweden, Hollywood, and I don't know how many other places."

**Really Personal.** This is another column produced under difficult circumstances. It is being written from a hospital bed, my last bit of work on the October issue before surgery. The week since I knew something was very, very wrong with me and an operation must not be delayed, has been one of the heaviest weeks of work I have ever put in. So much to do: so little time to do it!

But when I quit work at 3:00 a.m. the morning I came to the hospital for two days of rest and preparation, I felt everything was in hand. A few late ads and Market Tips will fill out the October dummy. Margaret is staying on through the fall, and will manage, with help of faithful Lura and the girls in the mailing department, to keep things going on a steady keel, I'm sure.

The operation is serious, is dangerous, but I have "bounce"—I'm sure I'll spring back into condition quickly after it. And I have no fear, for John, I know, will be ever by me. —But I *will* miss the kittens! Especially Mortimer. It can't be said, but we have to say it, he grows *rounder* and *rounder*. I suspect he'll arrive at the hospital in somebody's pocket one of these days for a few-minutes visit!

**Late Bulletin:** Said Mrs. Margaret A. after a five-hour operation with a spinal anaesthetic, "Very interesting." The doctor feels she's going to be okay! As with the A. & J. after my father died, if she does a thing, she *really* does it, and with courage and spirit. A. & J. readers are, I know, as proud of my mother as her own family is. I'll help, but she'll be with you next month in Mostly Personal with as much spirit as ever. Your support during the first months of her "carrying on" alone meant a great deal, and for the family . . . thanks for your encouragement!

MARGARET E. BARTLETT

P.S. I *did* sneak Mortimer into the hospital under my coat, and he refrained from meowing until we reached the lobby . . . on the way out.



The typewriter of William G. Gold has a ribbon that's twenty years old. His writing is fine. But you can't read a line And it leaves the editors cold.

Be Sure to Say, "I Saw Your Ad in A. & J."

*U. S. Army Review*, 314½ E. 4th St., Springfield, Ill., has been discontinued.

*Town and Country*, 572 Madison Ave., New York 22, has a new managing editor—John Penfold. It uses good fiction and non-fiction—short stories, novels, novelettes, essays—not addressed to a purely feminine public. Payment is on acceptance at unstated rates.

*Reader's Scope*, 114 E. 32nd St., New York 16, has announced a "Find of the Month" fiction feature which will be a short story by a hitherto unpublished author. Stories offered for consideration should be 2500 to 3000 words in length. Payment for those accepted will be a flat \$100 each. E. A. Piller is editor.

*Photography Business*, 1114 First Ave., New York 21, is a new news-magazine for portrait and commercial studio photographers, edited by John S. Carroll. Emphasis will be on the business side of photography. Each issue will contain one top-notch feature up to 1800 words, well illustrated, numerous shorter pieces up to 1000 words, news items and fillers of interest to the commercial and portrait photographer. Payment has been set at 2 cents a word, \$2.50 for each photo used.

Holiday House, book publishers, has moved from 72 5th Ave. to 513 Avenue of the Americas, New York 11.

Educational Projects, Suite 301, Medico-Dental Bldg., 1396 St. Catherine St., W. Montreal, Canada, is out of business.

□ □ □

A good idea failed to materialize! The proposed get-together in Quebec between authors and editors announced in the June issue of *A. & J.* had to be postponed until 1948. "Our option on the hotel had to be picked up on June 15th," wrote Charles S. Strong, of Standard Magazines, who was an ardent backer of the movement, "and at the time we did not have enough indication of interest from authors to make it possible for us to go ahead with the proposition without a considerable financial loss to the editors and authors who were backing the activity."

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## Weighing Light Verse

(Continued from Page 9)

- Birmingham 2, England. (M) Verse for masculine audience.
- Swing, 1102 Scarritt Bldg., Kansas City 6, Mo. (M) General interest.
- Ten-Story Love, 23 West 47th St., New York 19. (Bi-M) 4 to 20 lines.
- This Week, 420 Lexington Ave., New York 17. (W) General interest.
- Today's Woman, 1501 Broadway, New York 18. (M) Occasionally uses a short verse slanted for feminine audience.
- Toronto Saturday Night, 73 Richmond St., Toronto 1, Ont., Canada. (W) General interest with Canadian background.
- Toronto Star Weekly, 80 King St., W., Toronto 1, Ont., Canada. (W) Short general interest. Nothing offensive in any way.
- True Confessions, 1501 Broadway, New York 18. (M) Short, romantic.
- Upswing, 25 E. Jackson St., Chicago 7. (Q) Music slant only.
- Variety Love Stories, 23 W. 47th St., New York 19. (Bi-M) Up to 20 lines of romantic nature.
- Wall Street Journal (Pepper & Salt Dept.), 44 Broad St., New York 4. General interest and timely slant.
- Western Family, 1300 N. Wilton Place, Hollywood 28, Calif. (Bi-M) Four line verse of homey nature.
- Western Story, 122 W. 42nd St., New York 17, N.Y. Western flavor.

This list, of course, does not include all markets for light verse. From time to time new markets appear and the less stable current markets suspend publication. Such information is constantly being published by the writers' magazines.

You may notice that the above list includes a few trade journals. There are numerous other such magazines, in addition to various house organs, which will buy light verse that is specifically slanted to the audience each publication reaches. The periodical and business-information sections of your public libraries often have these publications in their stacks. There you can discover exactly what is wanted by the respective editors.

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—CHARLES CARSON.

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## Hobbywriting Is Profitable

(Continued from Page 16)

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*Hobbyists-Collectors*, Paramount Distributors, Box 864, Denver, Colo. Hobby stories up to 500 words.

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*Open Road For Boys*, 136 Federal St., Boston 10, Mass.

*The Catholic Miss*, *The Catholic Boy*, *The Catholic Student*, 25 Groveland Terrace, Minneapolis 5, Minn. Hobbies must be unusual, of interest to boys and girls 11 to 17; 1000 to 1500 words.

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